Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at http://about.jstor.org/participate-jstor/individuals/early-journal-content.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

RHYTHM: THE LIFE OF MUSIC

By GEORGE COLEMAN GOW

AT the outset we have to remind ourselves that rhythm is not a factor essentially musical. Psychologically it is the apotheosis of the act of attention—attention at its greatest tension. It suggests motion, and can find expression through any of the senses with more or less efficiency. The identical pattern in time may be conveyed to the ear, to the eye, to the organs of touch, taste or smell with approximately equal certainty. The general nature of rhythm and the number of ways in which it may be displayed has direct bearing upon the development of music, since it explains the close connection of music with speech, with the dance and all forms of social activity.

RHYTHM AND NOISE. Mere noise can bring a rhythm vividly before one; and the shock of the reiterated sounds in contrasting loudnesses may stimulate the bodily organism to a high degree of responsiveness. Indeed the ease with which one is caught and held by such bald thrusting of the time-pattern upon his attention must be the excuse for the common conception of rhythm as the emotional element in music. A very simple experiment will, I think, prove quite the contrary.

If you listen to a loud tone sustained for a long time, for example upon the organ, you will find that the pleasurable feeling soon passes to pain; while if the same tone be broken into a rhythmic pattern of sounds and silences it becomes endurable and even pleasurable for a much longer time. That is, it is the tone that is the emotional factor, while it is the rhythm that controls and modifies the former to good uses. A little experiment with the imagination can prove the same point. Listen mentally to the sound of drums afar off. Create for the drums the catchiest patter you can conceive. As you listen, inevitably you will imagine the drums to come nearer. In order to render the rhythm vivid you demand a volume of sound. That is, the emotional stimulus which you instinctively desire cannot be reached without aid from tone. To hold the drums in thought still far away calls for a distinct mental effort. It is, then, the peculiarity and fascination of musical rhythm that it renders sound endurable and so reduces painful noise to pleasurable tone. A further consideration to the same end is that in the use of tom-toms, drums and other percussion instruments valued in so-called primitive music, the excitement increases in proportion to the volume or to the approach to continuity (rapidity). The instinctive desire to reduce a rapid rhythm to lower terms (larger units) is the protest against this too strenuous approach to continuity. Even the act of attention, so powerfully stimulated by rhythmic repetition, cannot be forced to be constant, but insists on a suitable ebb and flow. On the other hand, the most engaging patter could be advanced to whirlwind speed without excitement if held at pianissimo. A goodly noise and yet more noise is the receipt for that sort of emotional orgy in which the primitive lover of rhythmic sound is wont to indulge.

RHYTHM AND TONE. But more is needed than the alliance of rhythm with sound to produce music. If one uses the phrase "the music of a voice" it is in recognition of something in addition to time keeping and sound, namely what is known as "tone," from which arises *melos*, that combination of musical timbre with the effect of rise and fall in pitch, that gives an immediate sensuous delight. When the characteristics of tone, namely pitch, volume and timbre were first consciously prized, rhythm was already at hand to avail itself of them for the creation of music, and, using them successively or in combination, to make of them a thousand different shapes, to swing them into a thousand fascinating forms, to lure them along a thousand enticing paths. But one must remember that rhythm is the *means of handling the material*, not the material itself. C. Abdy Williams states the case aptly when he says:

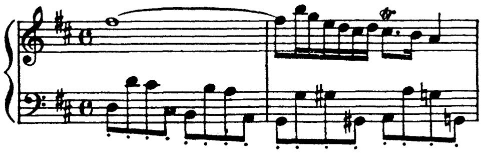
> The Art of Music consists, therefore, of combining pleasant sounds in a way that appeals to the ear, and of regulating them through rhythm in a way that makes appeal to the intellect. The pleasure we derive from mere musical sound is elementary and external: it is sensation only. The satisfaction that is given us when musical sound is allied to Rhythm is intellectual. Hence these two elements in music are always combined.

RHYTHMS IN MUSIC. In considering the rhythms of music it is needful to notice more particularly the musical material—*tone*. All of its characteristics admit of many emotional gradations. The positive and negative extremes are easily seen. High pitch, great volume and complex timbre bring the quicker and more pronounced nervous reactions. The opportunity that musical rhythm affords for exploiting these qualities of tone in connection with the time pattern creates, therefore, a more intense as well as a more differentiated treatment than would be obtainable otherwise. One might from the physical side alone almost define music as an art-use of tone by means of vivid and varied rhythms.

Lovers of the dance are well aware that half of the exaltation of its rhythm is lost when dissociated from its music. Poetry not only demands a quasi musical rhythm of its own, but frequently tempts to the creation of actual music as a way of heightening its expressiveness. That half-way station to independent music which springs from the appreciation of musical values in speech held the mind of the world almost exclusively for many centuries. Indeed, speech rhythm has its own fascination—a fascination that has caused it to be retained absolutely in certain types of vocal music—notably the Gregorian chant and the recitative; while even the vocal delivery of measured music demands a yielding in some degree to the natural accent and grouping of the speech values, and holds out a constant invitation to deviate a little from the true regularity of the musical pulse in order to fit the varying size and stress of syllables.

But the real character of free musical rhythm is seen when we note the distinction between the syllabic and the tonal lengths; that of the syllable never greatly altered and somewhat indeterminate, that of the tone modified up to wide limits and itself subjected to the measurement of the regular pulsation. For example, the upper melody-tone that begins the accompanying illustration if heard alone could furnish no clue as to its meaning until at last it is linked with its measured successors, but given forth as Bach presents it, in conjunction with a bass melody that proceeds with pendulum-like regularity from tone to tone, it is alive with interest, and gathers a wealth of significance through the nine half-pulses of its continuance, and then slips over into the graceful melodic curve of the resulting phrase with a rhythmical authority that is a delight to feel.

Bach. Air from Orchestral Suite in D



Basis of Musical Rhythm. Musical rhythm, thus, bases itself upon the regular heart-beat of a uniform time-unit, and derives its satisfactions from the many and subtle combinations of pulse-groupings that can be developed upon this, and from the increasingly varied means for their expression. Hence it has a more definite as well as a more flexible standard than speech. There are, to be sure, no large number of fundamental types. Beats grouped by twos, fours or sixes, by threes, nines or twelves, more rarely by fives or sevens, constitute nearly all the useful rhythmical moulds (accent-groups). One finds here a limitation similar to that in the case of pitch. Out of the innumerable vibration-rates possible to musical tones the European system has gradually adjusted itself to twelve in the octave, and in spite of suggestion and experiment seems to prefer to exhaust the marvelous resources of this number rather than to subdivide and modify them. Both our rhythmical and our pitch formulas appear not so much to be final as to be practical and efficient. We are the heirs to materials that by long testing have proved of value, much as have those of architects and painters. It may be wise to extend usage, shift balance, make new applications of material; but we shall not be likely to abandon what on the face of it is so useful, in most cases so convincing.

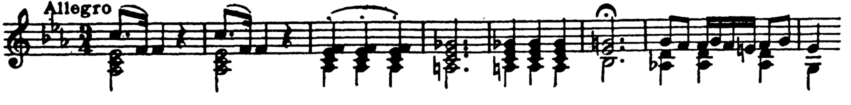
MEANS OF ESTABLISHING MUSICAL RHYTHM. Hence it comes that the supreme interest to the student of music lies not so much in observing the number and variety of the rhythmical formulas as in noting the methods by which composers have established their rhythms. It is in these latter that the vitality of a rhythm is determined. By these the rhythmically sensitive person recognizes the genius. The savage may pound out gong patters by the hour; we, of broader vision, demand a wider range of rhythmical interest. Professor Edward Dickinson says "Composers who have pushed the art of music onward have done so by enlarging the resources of rhythm, and producing works which were beyond the ability of most of their contemporaries to grasp with intelligent satisfaction." Just how that enlargement comes about by readjustment, substituting the elusive for the obvious, the indirect for the direct, the complex for the simple when occasion permits, is essential to an understanding of the progress of music.

LACK OF ADEQUATE NOTATION. In attempting a study of musical rhythm we are met unfortunately with a grave inadequacy of notation. Those who are at all familiar with the history of musical orthography are aware of what a labyrinth of dark, blind, clumsy, incoherent, complex paths had to be wandered through before even our present comparatively logical signs were reached; and in no respect was that complexity more incomprehensible than in the notation of rhythm. Composers have always given proof of the urgency of their musical message by a willingness to put up with the most awkward, the most unfortunate of written symbols. One who desires to interpret music must always draw nearer to the heart of its creator than the page of music alone can indicate. Pedagogues and editors have from the first engaged in a desperate struggle to force writers to be as exact as they are exacting. Only a few geniuses like Bach can at the same time be illuminating teachers of their own generation and write music for centuries to come. Much that is written, therefore, could have a far better notation than its composer chose for it. In fact, the best of our earlier music is constantly recast, either to supply deficiencies in the first writing or to utilize the clearer modern characters.

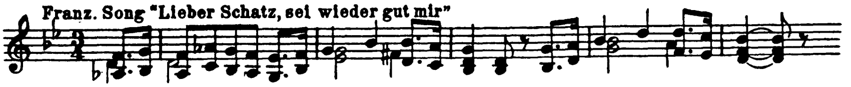
Yet, much as the entire revision of our system of notation may be desired, it is at least true that pitch symbols now are fairly exact, though often so clumsy that frequent misspelling of chords still takes place, and the matter of signatures is far from settled. The notation of volume, too, if not yet complete, is not seriously subject to misunderstanding. Rhythm, however, has a notation today both incomplete and misleading.

Take, for example, the various *phases* of the musical foot (three of them in three-time (1, 2, 3,) (3, 1, 2,) (2, 3, 1,), four of them in four-time, etc.). These have as distinct an individuality as do the separate poetical metres, such as the Trochaic —⏑ and the Iambic ⏑—. Yet our measure notation and time signatures afford no possibility of distinguishing such wholly different rhythms as those of the following examples:

Beethoven. Sonata Op. 31, No. 3



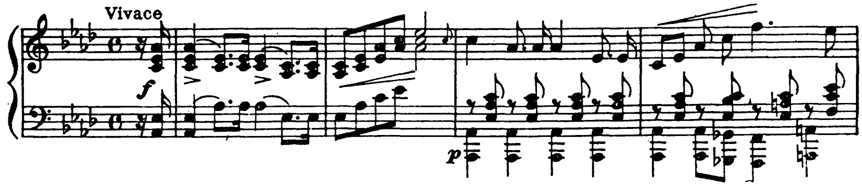
Franz. Song "Lieber Schatz, sei wieder gut mir"



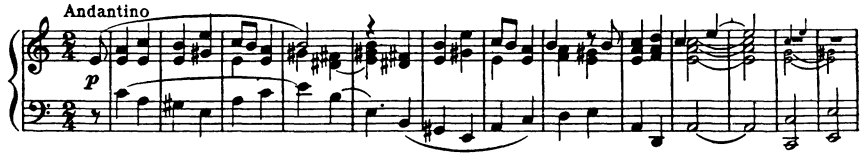
Failure to recognize the rhythmical structure of music patterned after the latter group-form gave rise to that ridiculous remark so often on the lips of teachers "When the music begins with an incomplete measure you will find the remainder of it at the end." As well say, "When you see a short brick at this end of a wall look for the rest of the brick at the other end!"

One must confess that the metres of poetry have no specific notation; but that is preferable to a misleading one. It is for this, as well as for other reasons, that modern musicians are beginning to query whether the bar line should not be done away with, so that the accent-group need no longer be confused with the measure, as it so often now is.

VOLUME, LENGTH, PITCH AND FIGURE ACCENT. It is the glory of the developing art of music that in place of the obvious and mechanical time-pattern there has come into being an art of rhythm as varied and supple as is the thought of man. It has found new channels by an instinct sure, and it ever holds out the lure of the unknown. The primitive effects possible to sound without definite pitch afforded but two methods of rhythmic grouping, that by volume accent and that by variation in the time value from attack to attack. Each of these methods is retained in music and is still to be met in modern music. But how far we have come from constant reliance upon them is easily noted by the annoyance we feel when volume-accent is overdone, and by the small number of pieces in which volume-accent is required. Indeed, the most frequent indication of rhythmic stupidity is when a player cannot keep time without resorting to the primitive method of loud thumps at the beginnings of measures. It is only where there is suggestion of community action, as in the march or the dance, that we welcome the extra stress of the intermittent emphatic noise. Such a song as the Schumann "Wanderlied" may use it, for it delights us by a hint

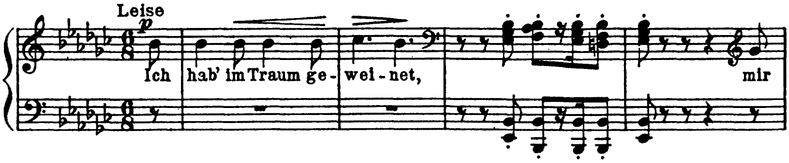


of joyous tramping. Such a song as the Brahms "Vom verwundeten Knaben" may need it to hold us in the grip of its

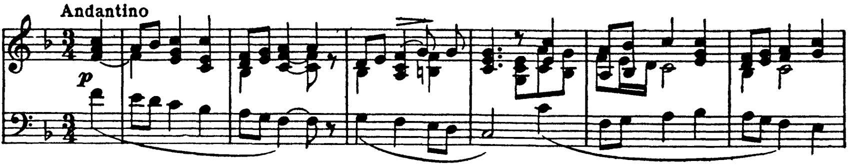


foreboding by the plod-plod of a death march. But seldom elsewhere are these thrusts of tone enjoyable.

More frequently alterations in the length of the tones fix the accent of the rhythmic group. There is a steadiness of pulsation that becomes an expectation and a suspense at the same time in the Schumann "Ich hab' im Traum geweinet." This has an unmistakable word-accent, to be sure; but it needs no volume-emphasis to make clear the nature of the group, so definitely do the longer tones establish the rhythm.

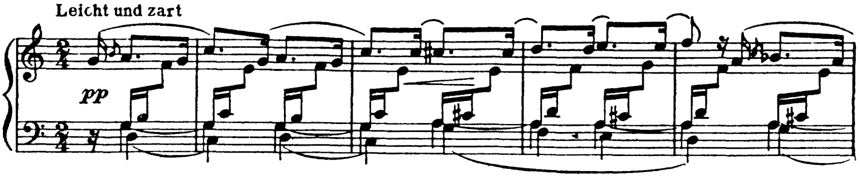


In his "Marie" Franz on the contrary utilizes the short tones to do the same service of accent, and so engagingly does he accomplish this that we feel the lilt of a graceful dance and are easily tricked into the use also of volume-accent.

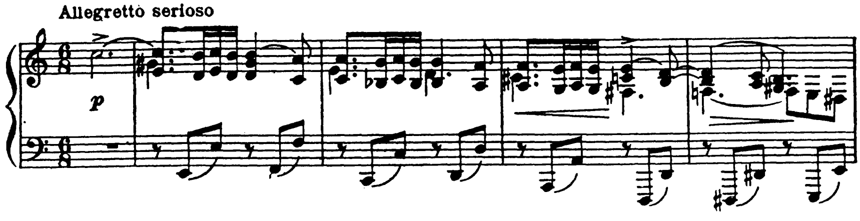


None of the great composers, however, have been often contented with one or even two methods of establishing the pulse and the group. Besides length and volume they use positives of pitch, repetition of figure, change of harmony, and the double-rhythm, together with all the devices of syncopation, whose first effect always is to strengthen the underlying, fundamental pulsation and group-form.

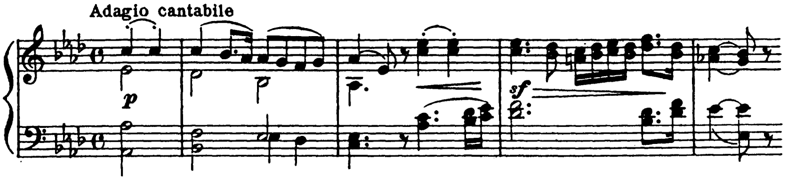
Notice, for example, in the Schumann "Arabesque" how the longer tone, the higher tone and the tone at the moment of changing the chord all unite to render unmistakable the rhythmic accent.



Notice the use of long tone, pitch-positive, chord-change, volume-accent, and repetition of figure, all serving to enforce the rhythm in the Grieg "Illusion."

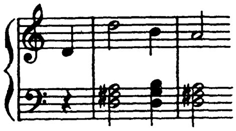


Notice how the harmonic potency of the theme from the Beethoven Violin Sonata, Op. 30, No. 2, reinforces the melodic stress, to render certain what would not otherwise so forcefully establish itself.

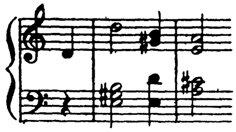


Harmonic and Color Accent. The contribution made by harmony and color to the means for announcing rhythms deserves a special paragraph because of the peculiar relationship this bears to the nature of tone itself. In the last analysis harmony is but a selective palette of colors. It is pitch in two dimensions, quality (timbre) magnified and simplified, an enlargement of the single tone. Harmonies are classified roughly into the restful or consonant chords, made up approximately from the lower partial tones of the chord of nature, and unrestful or dissonant chords, made up of further selections from higher partial tones of the chord of nature. (If one questions this explanation please observe that it is but an application of the idea upon which this whole article is grounded, namely that the development of music has followed in almost every particular the line of increasing sensitiveness to the underlying nature of tone.)

Chords are valuable, first for their own intrinsic beauty, second for their effect on melody, and third for their effect on rhythm. The first use needs no explanation here. The second use, that of defining and emphasizing melody, may have a brief illustration. Take the following bit of melody. Supported by the chords here given this allies itself to a scale which has its own emotional background.

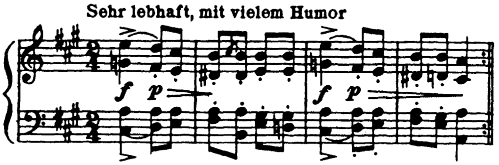


Supported by these other chords the melody has changed its scale relations and heightened suprisingly its feeling-tone.



But by far the most important function of the dissonant chord is to carry the music onward by the device known as resolution, that is, by intelligible motion into a suitable following chord. Thus the dissonant chord may become an active rhythmic factor; while the consonant chord is essentially a passive factor. In other words, the rhythm has to lift the consonant chord onward with it, while the dissonant chord can itself carry forward the rhythm. Harmony is, then, an important enlargement of the vocabulary of rhythm. Its force added to the other means of producing accent gives irresistible swing to the group; used as an alternative for other means it affords a welcome variety.

Schumann, Novellette, Op. 21, No. 6.



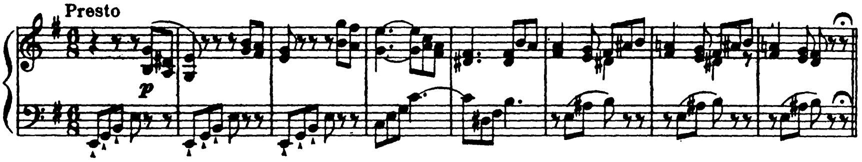
That color, both in the single tone and in the chord, through the special arrangement and emphasis of its individual tones, can be used likewise to enhance the effectiveness of a musical rhythm is becoming recognized to a certain extent. But the exploitation of this tonal characteristic has come last historically. The nineteenth century is sometimes called the century of the chord. It is possible that the twentieth century will be the century of musical color. One finds some reason for this belief in the fact that the greatest of present day composers are putting more stress than ever before upon musical color.

Enough at least has already been done to make it possible to assert dogmatically that musical rhythm has reached out its arms to every peculiarity of tone, and in proportion as it has become understood as an effect of beauty rhythm has adopted this beauty as its own. Rhythm thus enters into the life of the entire musical organism.

DOUBLE RHYTHMS. The one great step forward in the use of musical rhythms from the primitive sound-patterns came in the possibility of holding more than one rhythmic scheme in the mind at the same time. Williams makes a distinction between Primary Rhythms, which use tone values mainly as long as the beat or longer, and Secondary Rhythms, which are based on divisions of the beat. Two simultaneous melodies, or a melody and its accompaniment are frequently found to supplement each other in the use of these two species of rhythmic pattern. He declares that this usage is characteristic of the best music. In view of the examples already quoted, most of which are in one rhythm only, and of many others of the same nature, this statement must be regarded as too sweeping. It is, however, something to be noticed especially, that a large proportion of the literature of music consists of pieces in which hold is kept upon two or even more pace-units at once.

To appreciate this one needs to recognize two facts about rhythm in general, already hinted at. The first is the readiness with which regular pulsations become automatic. Now it is the characteristic feature of rhythm that it strives constantly and successfully against this tendency. The rhythm is a thing to be enjoyed, not to be relegated to subconsciousness. It does not wish to be forgotten or ignored, as one ignores the motions in walking. Hence it is that the rhythmic pattern seeks variation in its moments of initial shock, or (with music) in its methods of inducing the shock. Not the dullest of savages can content himself with a simple tapping like the tick of a clock. It is the beat, then, that does speedily become automatic. This alone it is that may properly be called by Professor Britan "mechanical, not intellectual or appreciative." On the contrary the group, which is the rhythm, welcomes every variety that is compatible with the underlying pulse. The second fact is that pace has a great influence upon the rhythm. Very rapid pace of the pulse permits less variety in the pattern; very slow pulse permits and to some extent induces wide variety in the pattern. Moreover, there are definite limits to the rapidity or slowness of the pulse, and in the case of musical rhythm a certain mode of correcting the rate works almost automatically. If the underlying pulse is at nearly the rate of the heart-beat music seems to be of normal rapidity, neither fast nor slow. Wide deviation from this rate brings into the music the sensation of being positively fast or negatively slow. This feeling of rapidity attaches itself chiefly to the rate of pulsation, not to the actual speed with which tones succeed one another. So true is this that an illusion of change of rapidity can be induced merely by changing the number of notes that belong to a single pulse; and, more important still for the musician, if the pulses come too frequently the mind can restore a sense of the normal by assuming a slower rate of pulses to which the former are reckoned as subdivisions, while if the beats are too slow a similar restoration to normal can come through subdivision of the pulse into a group of beats.

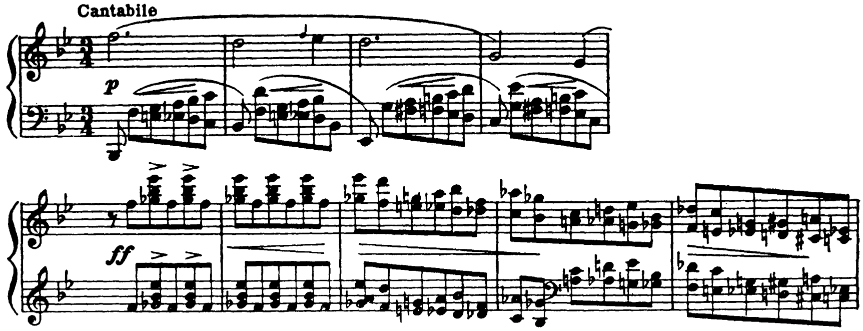
An interesting illustration of the effect of pace upon pulse sensation is to be found in the little Haydn Presto from the pianoforte sonata in E minor. This is marked $\frac{6}{8}$. If one takes this too fast it is well nigh impossible to avoid turning it into a moderato in double beat.



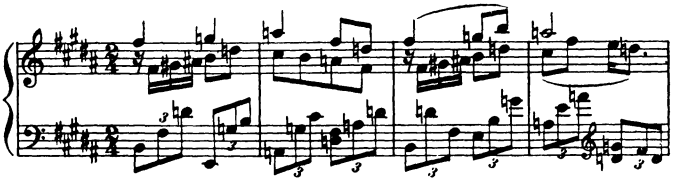
It is not at all a difficult thing to make this shift of pulsation-rate in the midst of a piece of music, or to carry as many as three pulsation-rates simultaneously in the mind, one fast, one medium, and one slow, especially if they conform to one series. Nor is it very difficult to do this latter when one of the pulsation-rates crosses the path of the others. Cross-rhythm has become almost a commonplace of recent writers.

Illustrations of the double rhythm abound. Those which conform to a single series usually are accepted without notice. Thus, in the Schumann "Arabesque," already quoted, two pulsation-rates can be kept in mind, one based on the quarter-note, one on the sixteenth. Later in the piece there comes a new theme in eighth-notes that could easily seem the main pulsation-rate. But manifestly the quarter-note beat is the important thing to hold to, as Schumann indicates by his time signature.

In the Chopin Prelude in B flat the use of the double rhythm takes on more significance. At the outset the rapid beat in sixes plays the rôle wholly of accompaniment to the melody in a pulse rate of threes, but, when the climax approaches, the rapid beat comes to the front as a distinct aid to the excitement, quite obliterating for the time the slower pulse. Notice here, too, one of our confusions in notation. There is no time signature for the group of six pulses compounded by three pairs of beats. Yet musically it is as valuable and well nigh as frequent in occurrence as is the group of sixes compounded from two triplets.



In the Dvořák "Sixth Humoresque," Op. 101, one finds places in which three pulsations-rates are carried on, and much of the distinction of the music depends upon feeling this sharply.

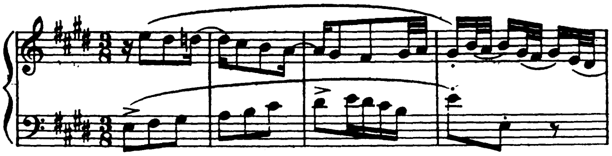


Many examples could be added, both of the subtle shift of pulse rate while still keeping a uniform note stride, and of the carrying on of two or more rates simultaneously, one or another of which is allowed to slip into the background when desired.

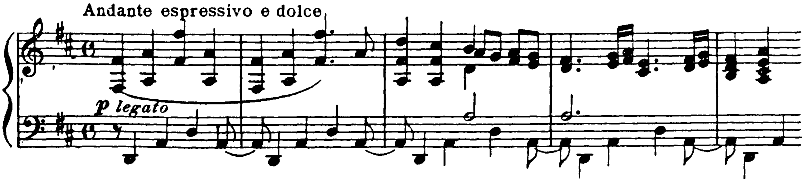
Rhythm and Syncopation. Still further, the interest that arises from omission of accent or misplaced accent, already perceived in the rhythms of percussion, is utilized both more subtly and more extensively in the rhythms of music. Mr. Williams says, "Though a hard and fast line cannot be drawn, it may be said in a general way that when Rhythms begin to omit any of their accents they begin to appeal to the imagination and the intellect more than to the physical faculties. For it requires a higher degree of culture to recognize a thing that is only hinted at than a thing that is plainly set before one." A mere catalogue of the delicate shadings, omissions, cross purposes, and complicated suggestions that the nineteenth century has made familiar to musicians would extend this article beyond limits.

Syncopation is the piquant in rhythm. It is not in truth a misplaced accent, but an additional one, unexpected and frequently associated with an apparent, though not real, obscuration of the grammatical accent. It is not in the least difficult to understand, and is employed freely in primitive music and in folk-music of all ages. It becomes of greater value to the composer when it takes the form of double rhythms, either by setting the metrical group at odds with itself, or by juxtaposition of opposed metres (cross-rhythm).

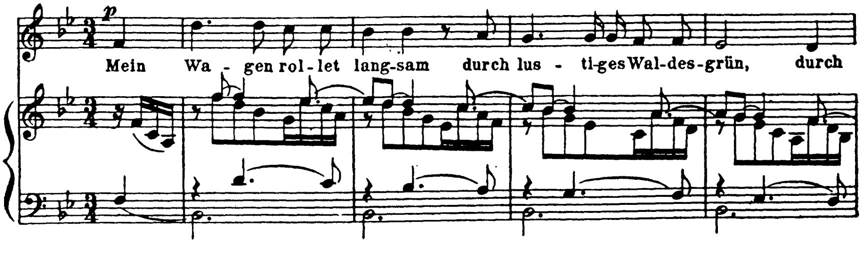
The Bach "Two-part Invention," No. 6, has a syncopation rhythm that lags a half-beat behind the principal rhythm.



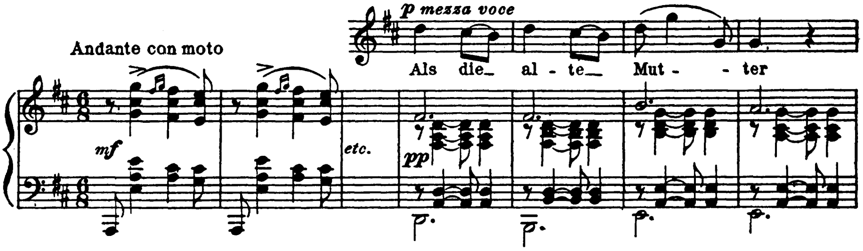
The first part of the Brahms "Ballade," Op. 10, No. 2, carries on a simple group syncopation for a long time without reverting once to the original rhythm.



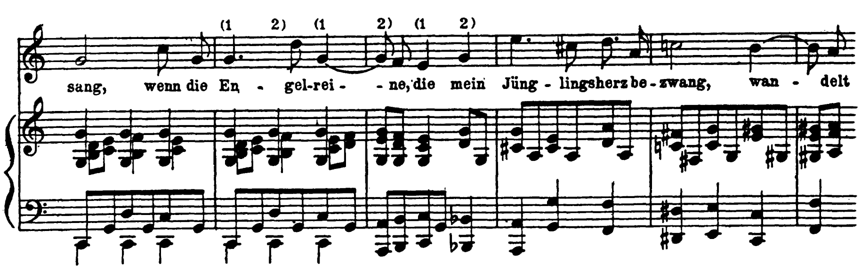
The Schumann song "Mein Wagen rollet langsam" is a remarkable example of the happy adaptation of this type of syncopation to suggest the mood of the poem.


p
Mein Wa - gen rol-let lang-sam durch lus - ti-ges Wal-des-grün, durch

Cross-Rhythm. A still more popular sort of syncopation in the nineteenth century is that known as cross-rhythm. This is an easy form of the double pulse idea, where the main accents coincide but the beat pulsations are at variance with each other. It is hardly necessary to give quotations, so well known are many of the compositions which do this. Two particularly striking examples are the Schumann "Des Abends" which uses three pulses against two, and the Chopin "Etude in A major" which has threes against fours. Dvořák's Gipsy song "Die Alte Mutter" is a notable illustration, in that the accompaniment is both in cross-rhythm to the voice and itself is full of simple syncopations.

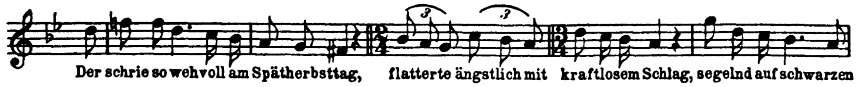


Interpolated Rhythms. It is but another application of the idea of syncopation and cross-rhythm when we find Brahms making a shift of group without changing the pulse itself, as in the "Minnelied," where measures eight and nine are in fact a sudden interpolation of three measures of two-time for the apparent two measures of three-time.


(1 2) (1 2) (1 2)
sang, wenn die En - gel-rei - - ne, die mein Jüng - lingsherz be - zwang, wan - delt

Schumann had already done this, as what had he not done in the way of rhythmic evasions and subtleties! One could hardly find a more perfect test of his power to appreciate the delicate stresses of rhythm than in the "Abend-musik," Op. 99. After a brief introduction and a lovely straightforward theme Schumann begins his trick of cross-rhythms by putting metres of two in the place of threes, making recovery at the cadences. Afterwards he returns to the simple rhythm and theme, perhaps to settle one firmly in the saddle, and then without warning plunges us into a new key and a cross-rhythm most astounding—for it consists in jumping the group one beat ahead without the slightest help in retaining the original rhythm, whose strong beat is never once struck throughout the section. To the person who can hold the sense of the original swing and so can conceive this as a true syncopation the effect is entrancing. Otherwise it disappears completely.

OTHER IRREGULARITIES. One may easily see that the logic of such procedures will justify also many another irregularity. It is not surprising to find such irregularities scattered along the path of the history of rhythm. Redundant or incomplete metrical groups, for instance, appear in early music mainly as slips due to failure to observe metrical distinctions, and recur in modern music as conscious attempts to "recapture the first fine careless rapture." It is no uncommon thing to find twentieth century writers changing time signatures almost from measure to measure in order to attain this freedom. Illustrations of surprising effectiveness in use of the occasional missing or superfluous beat might be given; for example, the Sinding song "Es schrie ein Vogel."


3
3
Der schrie so wehvoll am Spätherbsttag, flatterte ängstlich mit kraftlosem Schlag, segelnd auf schwarzen

RHYTHM AND FORM. A larger rhythmical problem of intense interest to the composer deals with the entire phrase (cadence group). The instinctive length of a musical line or phrase is two, four or eight measures (accent groups). Yet soon this becomes tiresome, and the best composers have always found means to avoid the irritating regularity. Mendelssohn is a master in the art of elision or of extension of the cadence group. His "Songs without Words" are full of constructive charm, and, though familiar, nevertheless deserve careful study. Such enticing devices as the three-measure phrases in the Mozart "Minuetto" from the G minor Symphony, and as the five-measure phrases in the Brahms "Rhapsodie," Op. 119, No. 4, are refreshing examples of this freedom in cadence group formation.

But rhythm, which starts as an expression of motor activity, finds its most exalted task in supplying the basis of form. The illustrations just cited were problems of form as much as of rhythm. It is at this point that tonality and harmony take the place of rhythm and solve the difficulties it cannot wholly meet. The welcome flexibility in larger rhythms is prevented from seeming lawless by the contrasts of key and by the harmonic goals that mark the onward sweep of the music. With these factors becoming more important the delight in rhythm frequently shows itself as much by the elusive, almost subconscious changes which a composer knows how to weave into his web of beauty. It may be evident that certain tendencies of the present day point toward an abandonment of both rhythm and form, but at least it is true that these stand or fall together, for they are manifestations of the same spirit in music. It is also clear that rhythm ultimately merges into the larger architectural problems of music.

That this vast and complicated extension of a simple periodic motion to be the informing force of a glorious art is an intellectual process should go without saying. It is none the less an emotional process; for, though music without rhythm be dead, its life is the embodiment of the vibrant tone, which has in every way put itself at the disposal of rhythm. Though the object of life be far other than mere existence, one may still glow with the pleasure of the healthful organism and rejoice in its possession. Certainly we are justified in concluding, with Professor Dickinson, that:

> These forms, that rival the living forms of nature in affluence and beauty, are to music what the nervous system is to the human organism. Through this vibrating network the soul of music is revealed. It is not merely the means of obtaining unity amid diversity, *it is the very life of music itself.*

◆